

EARLY AMERICAN  
ARCHITECTURE

Painted Sketches  
and Mechanical Drawings  
showing  
Colonial and Georgian Designs







## FOREWORD

"American Renaissance" aptly designates the present-day return to early American design. And there is good reason why our modern architecture should reflect that of Colonial times.

Historically it is our appropriate style. It not only expresses American ideals, but in its simplicity, restraint and well-proportioned details, it is above all practical for American conditions, life and manners of today.

Contemporary architects who are endeavoring to catch the spirit of this true American design, will find much to help them in the measured drawings and sketches contained in this portfolio.

These drawings cover a period from 1632 to 1830. They show the important details of typical Colonial structures. As far as possible, only those buildings which hold

particular interest both for their historic associations and for their architectural perfection have been selected.

In preparing this portfolio we have been assisted by the U. P. C. Book Company of New York City, which has permitted us to reproduce selected measured drawings. These drawings form a part of Ware's *GEORGIAN PERIOD*, and can otherwise be obtained only by purchasing the complete set.

The pencil studies by O. R. Eggers are reproduced from *SKETCHES OF EARLY AMERICAN ARCHITECTURE* through the courtesy of *THE AMERICAN ARCHITECT*.

Thanks are also due to Mr. Russell F. Whitehead, Editor of *THE WHITE PINE ARCHITECTURAL MONOGRAPHS*, and to the Municipal Art Commission of New York City.

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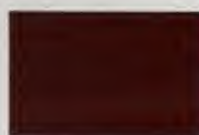


# COLOR CHART

for

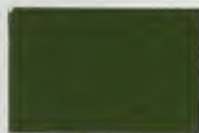
## EARLY AMERICAN ARCHITECTURE

Colors for "Suggested Color Schemes" appearing in Sections I to VIII are shown below together with mixing formulas giving exact amount of tinting material.



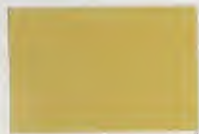
**DEEP VENETIAN RED**  
100 lbs. *Venetian Red*  
40 lbs. *Indian Red*  
No *White-Lead*

**LIGHT REDDISH BROWN**  
100 lbs. *Dutch Boy White-Lead*  
12 lbs. *French Ochre*  
12 oz. *Venetian Red*  
2 oz. *Lampblack*



**SOFT GREEN**  
100 lbs. *Dutch Boy White-Lead*  
15 lbs. *Medium Chrome Green*  
5 lbs. *Medium Chrome Yellow*  
8 oz. *Lampblack*

**LIGHT TAN**  
100 lbs. *Dutch Boy White-Lead*  
9 3/4 lbs. *French Ochre*  
5 oz. *Venetian Red*  
1 oz. *Lampblack*



**CREAM**  
100 lbs. *Dutch Boy White-Lead*  
1 lb. *French Ochre*  
3 oz. *Medium Chrome Yellow*

**SHUTTER GREEN**  
100 lbs. *Medium Chrome Green*  
8 lbs. *Medium Chrome Yellow*  
1 lb. *Lampblack*  
No *White-Lead*



**BLUE GREEN**  
100 lbs. *Dutch Boy White-Lead*  
6 lbs. *Medium Chrome Green*  
4 lbs. *Chinese Blue*

**LIGHT GRAY-GREEN**  
100 lbs. *Dutch Boy White-Lead*  
6 oz. *Chrome Yellow*  
2 oz. *Chrome Green*  
1 oz. *Lampblack*



**COLONIAL YELLOW**  
100 lbs. *Dutch Boy White-Lead*  
2 lbs. *Medium Chrome Yellow*

**PALE IVORY**  
100 lbs. *Dutch Boy White-Lead*  
1 oz. *Medium Chrome Yellow*



**SOFT CREAM**  
100 lbs. *Dutch Boy White-Lead*  
1 lb. *French Ochre*  
3/4 lb. *Medium Chrome Yellow*

**DARK RICH BROWN**  
100 lbs. *French Ochre*  
28 lbs. *Venetian Red*  
5 lbs. *Lampblack*  
No *White-Lead*



**GRAY**  
100 lbs. *Dutch Boy White-Lead*  
2 oz. *Lampblack*  
1 oz. *Medium Chrome Yellow*  
2 oz. *Prussian Blue*

**IVORY**  
100 lbs. *Dutch Boy White-Lead*  
1 lb. *French Ochre*  
3 oz. *Medium Chrome Green*



Color suggestions for your specific exterior or interior decoration problems will be furnished free. On receipt of blue prints and other working data, water color sketches showing the



colors recommended will also be supplied without charge. In every case, the light-reflection factor of the colors will be submitted. Send your problem with all necessary information to:

Department of Decoration  
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EARLY AMERICAN ARCHITECTURE

SECTION I

THE OLD  
ROYALL HOUSE

MEDFORD, MASS.

FIRST PART BUILT IN 1632  
REMODELLED AND ENLARGED IN 1732-8

PLATE 1 *Sketches of courtyard front, garden front  
and guest chamber by E. Eldon Deane*

PLATE 2 *West and south elevations*

PLATE 3 *Details of east elevation*

PLATE 4 *Details of west elevation*

PLATE 5 *Front doorway*



### Suggested Color Scheme for OLD ROYALL MANSION

For the modern Colonial house based on the Old Royall style, color can either emphasize or destroy the architectural details.

A plain treatment of a house of this type, when surrounded by little shrubbery, would create a box-like appearance. The whole would be decidedly uninteresting despite its pleasing details.

In this particular instance, the delightful details can be preserved in a slightly independent way by the following use of color:

Body - - - - -	light tan
Trim - - - - -	white
Shutters - - - - -	blue-green

This scheme will do much toward apparently increasing the height of the building. It centers the attention on the trim, which is architecturally designed to carry the eye upward.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



THE OLD  
ROYALL MANSION  
MEDFORD, MASS.



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EXHIBIT



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SOUTH ELEVATION



• WEST • ELEVATION

ROYAL HOUSE, MEDFORD, MASS.

MEASURED AND DRAWN BY A. C. FERNALD & F. C. ADAMS.

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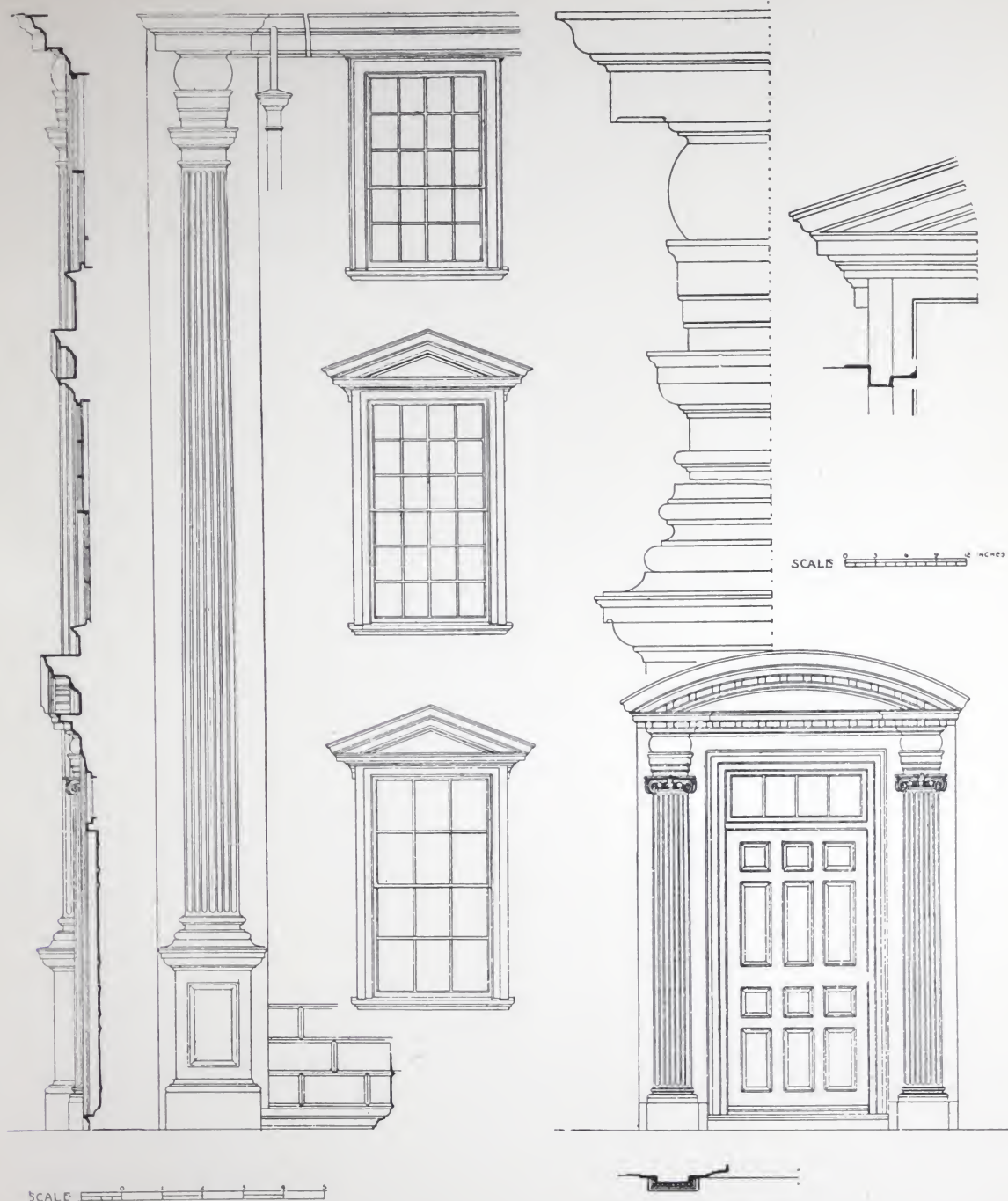
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Early A

SCALE: 1/8" = 1'-0"

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Details of West Elevation, Royall House,  
Medford, Mass.

Measured and Drawn by A. C. Fernald and F. C. Adams.

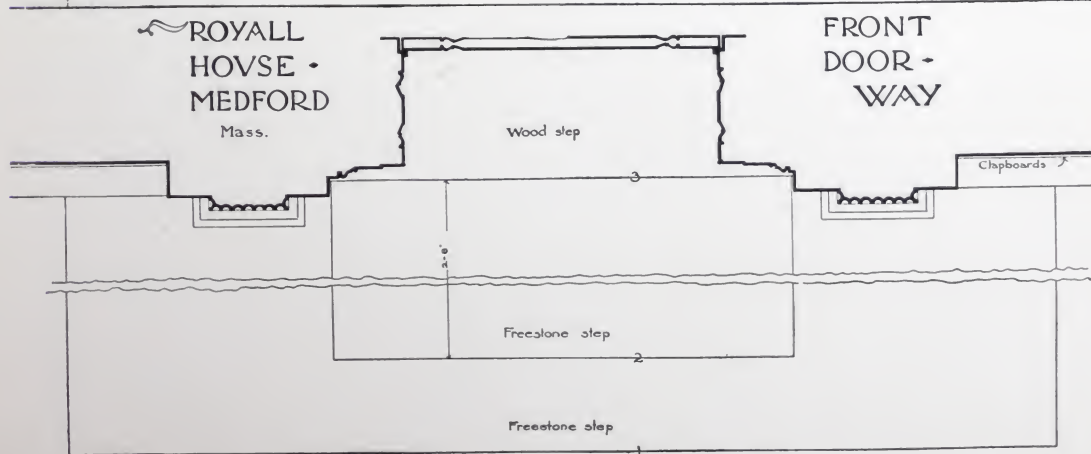
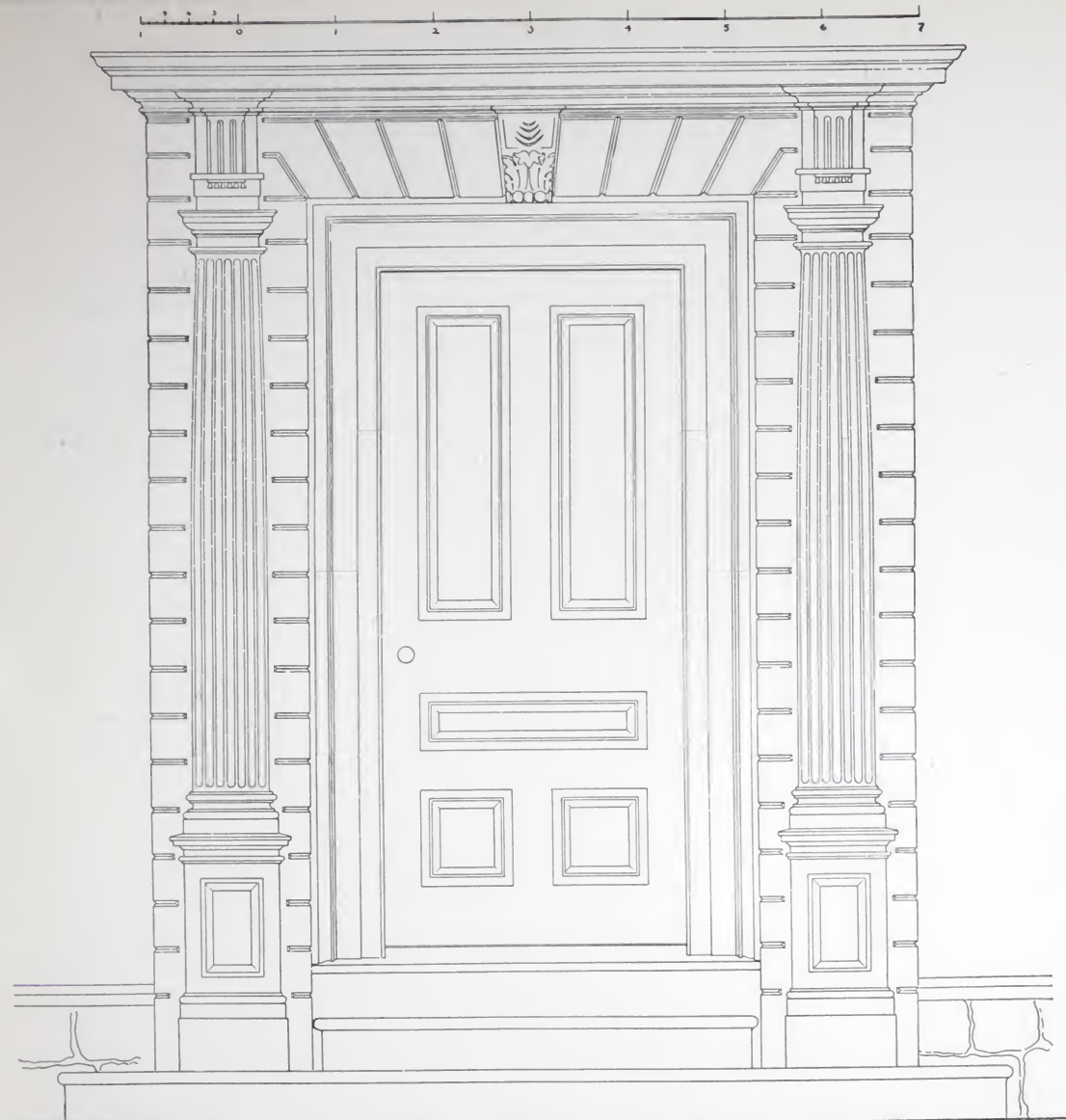
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SECTION II

TRINITY CHURCH

NEWPORT, R. I.

BUILT IN 1726

PLATE 1 *Sketch of exterior by O. R. Eggers*

PLATE 2 *Details of gallery, ceiling and pews*

PLATE 3 *Details of pulpit and reading desk*

PLATE 4 *Details of beadle's pew, cornice and other  
woodwork*



### Suggested Color Scheme for TRINITY CHURCH

The architectural lines of Old Trinity are designed to accent the stateliness of this Colonial structure. To retain this appearance of dignity in the color treatment, only light hues should be selected.

A Colonial yellow on a pale order might be used in the painting of the body, with white for the trim and spire. An all-white treatment, however, would be more fitting for this type of building. The architectural lines have been so firmly established that they need no emphasis by the introducing of a second color.

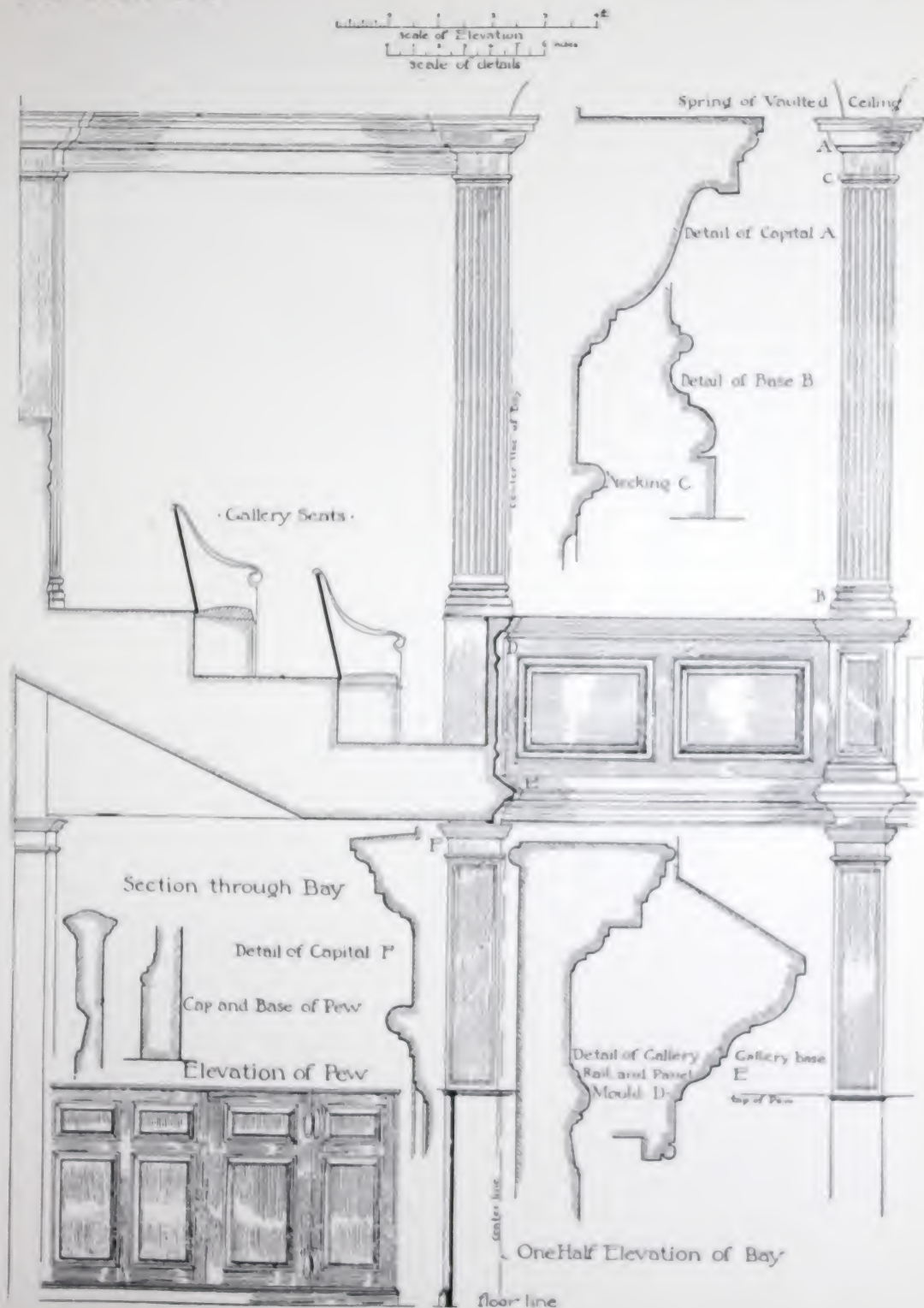
A touch of blue-green applied to the shutters will contribute sufficient color interest to the all-white treatment.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



TRINITY CHVRCH  
NEWPORT R.I.

Measured by E. C. Hartwell.  
Drawn by Frank E. Wallis.



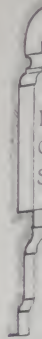
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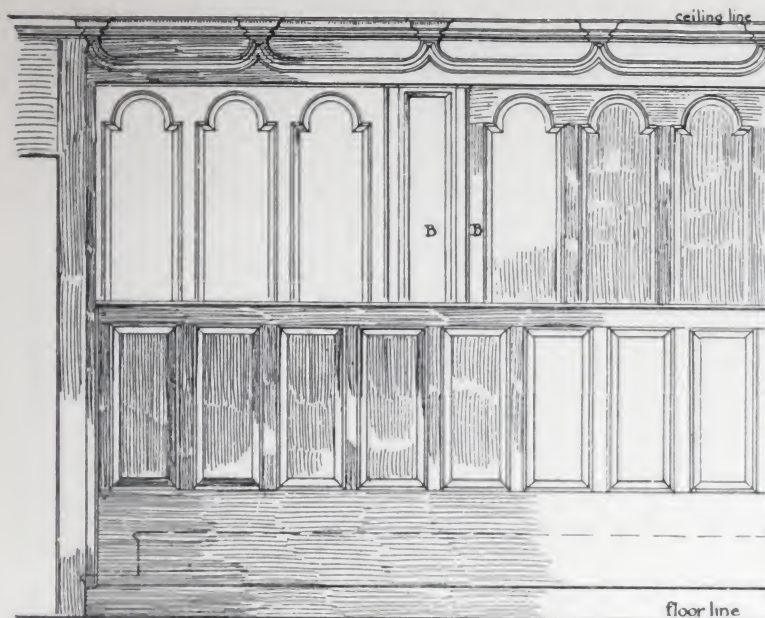
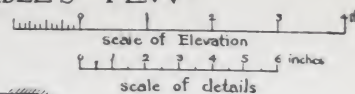
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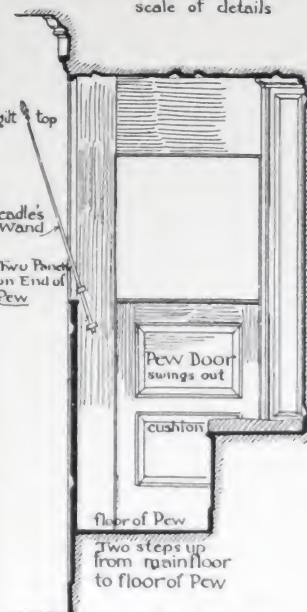
# TRINITY CHURCH · NEWPORT · R. I.

## BEADLE'S PEW..

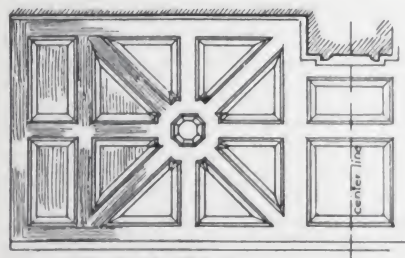
Measured and drawn by Frank E. Wallis.



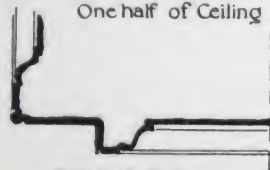
Main Entrance to Church Front Elevation



Section thro Pew

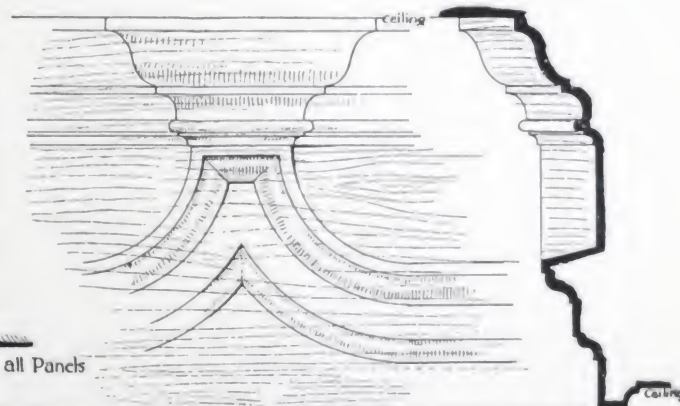


One half of Ceiling



Detail of B-B

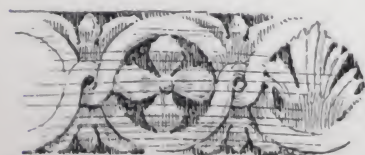
Moulding of all Panels



Detail of Cornice

Section

There are two of these Pews,  
 one on each side of Entrance.  
 all Woodwork,  
 Painted White.



Guilloche from Organ



Dado Cap



Rail from Gallery Stairs · Drop from Gallery Stairs



Pew hinge

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EARLY AMERICAN ARCHITECTURE

SECTION III

MOUNT VERNON

FAIRFAX COUNTY, VA.

CONSTRUCTION BEGUN IN 1743

COMPLETED BY GEORGE WASHINGTON IN 1784

PLATE 1 *Sketch of entrance front by O. R. Eggers*

PLATE 2 *The House Grounds, from original plans*

PLATE 3 *West elevation with details*

PLATE 4 *West doorway with details and white servants' quarters*



## Suggested Color Scheme for MOUNT VERNON

In Colonial days, the size, design and surroundings of a house received scant consideration when paint colors were selected. Oftentimes, white or yellow was used throughout for both body and trim because good color pigments were not obtainable. As a result, the architectural interest of a building was sometimes obscured by the plain treatment.

Today, a design following the lines of Mount Vernon can be pleasingly decorated in the following colors:

Body	- - - - -	Colonial yellow
Trim	- - - - -	white
Shutters	- - - - -	shutter green

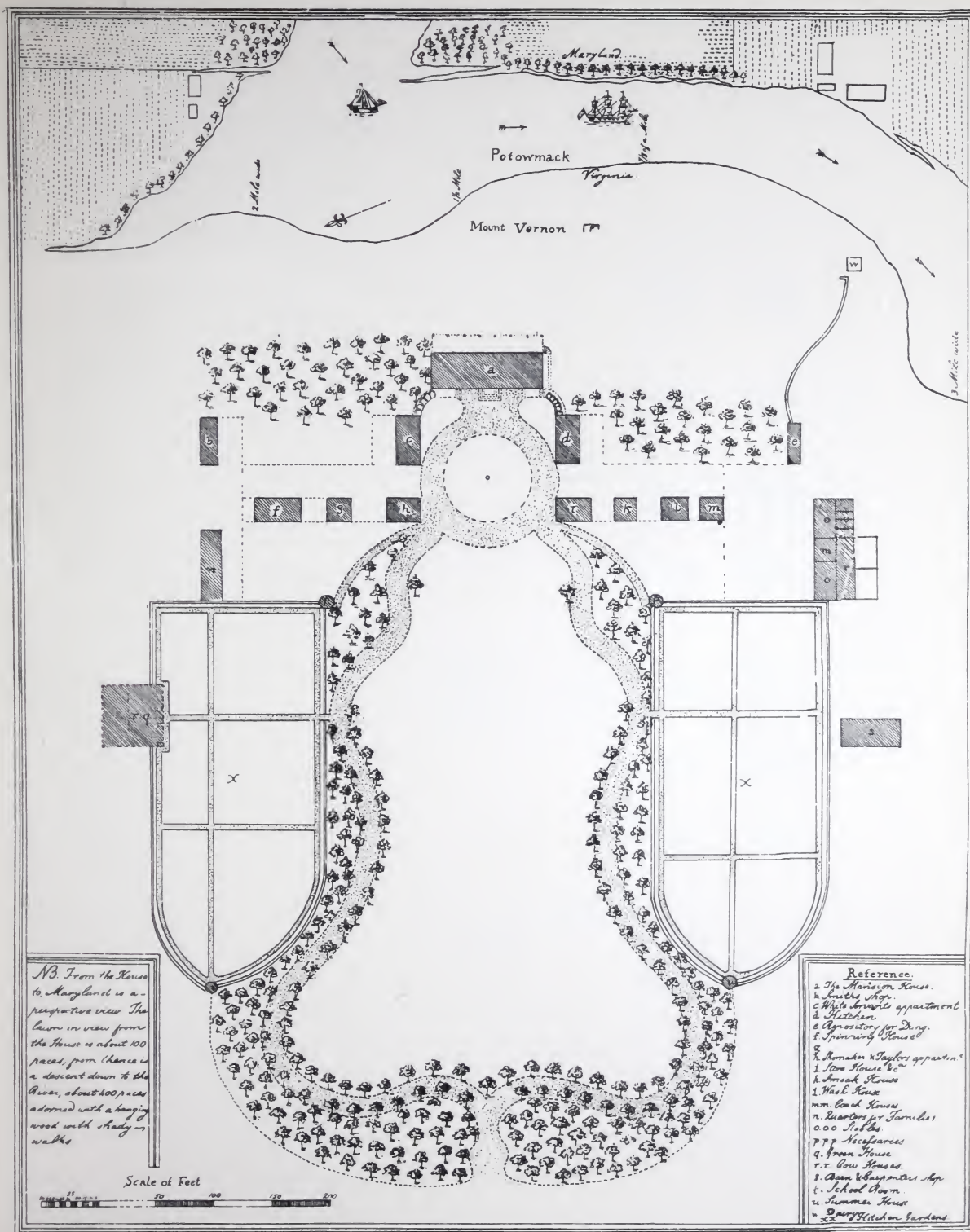
By emphasizing the trim with a different color from the body the flat appearance of this long building is overcome. The upright columns also more clearly emphasize the vertical lines when painted in the trim color.

A green roof, similar to the color used for the shutters, completes the color interest.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)

*MS From the  
to Margherita  
preservation of  
Lyon in view  
the House is not  
placed from the  
is distant from  
Lyon, about 10  
miles, about 10  
miles with  
wood and  
wheat*





THE HOUSE GROUNDS, MOUNT VERNON, VA.

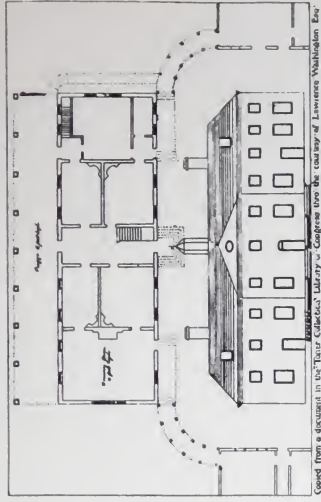
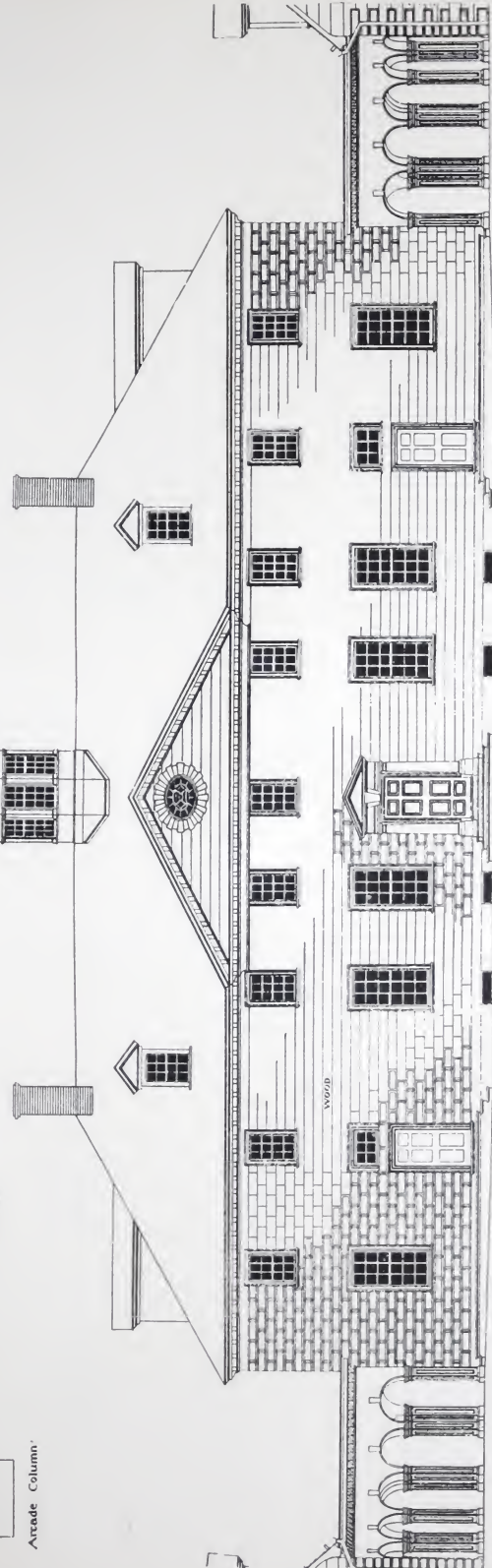
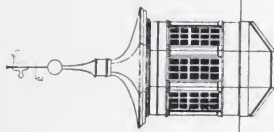
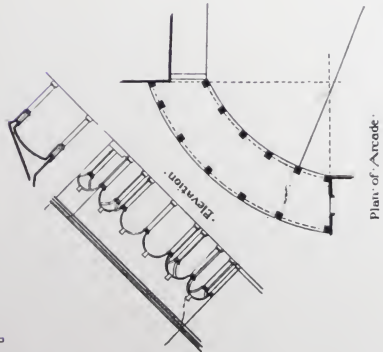
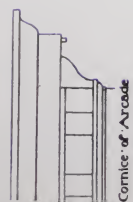
[Copied from a Document in the "Toner Collection," in the Library of Congress, through the courtesy of Lawrence Washington, Esq.]

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Mount Vernon Mansion  
Fairfax County Va

E. P. Morrill—after measured drawing by T. F. Laist

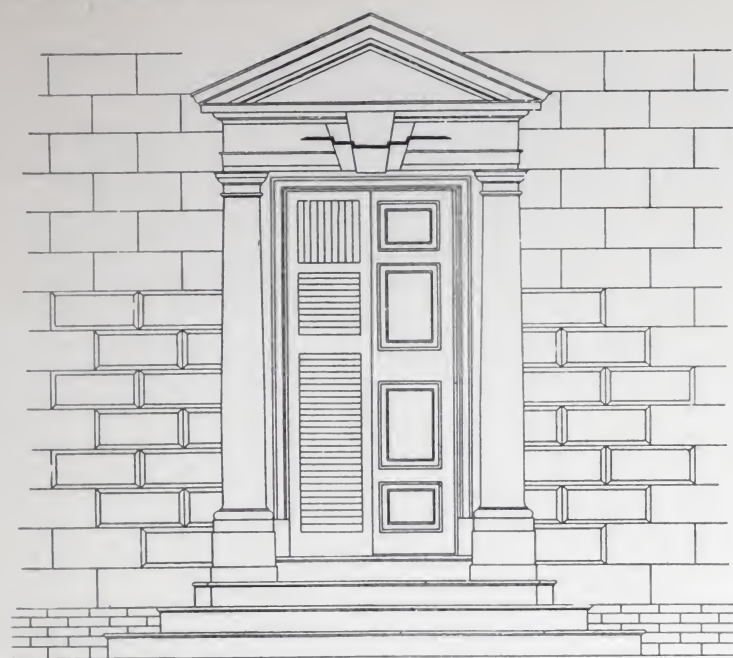




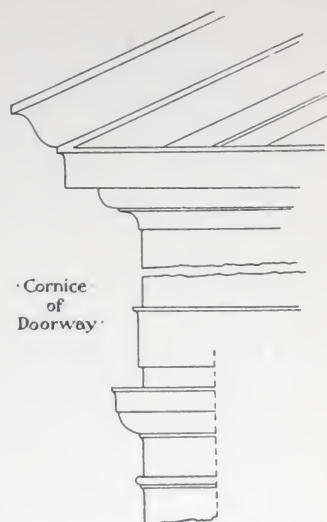
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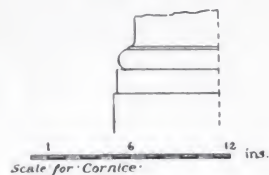


0 1 2 3 ft. West Doorway of Mansion.  
Scale of Doorway

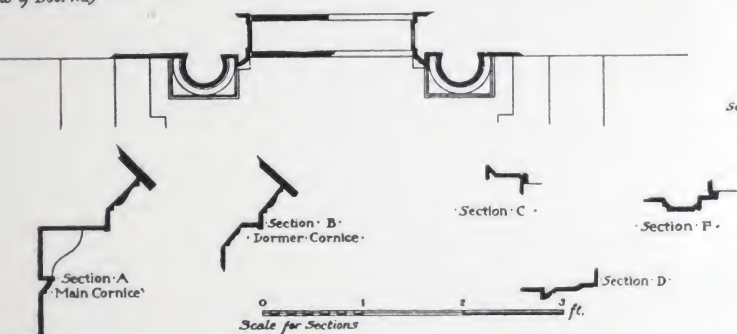


Cornice  
of  
Doorway

Section thro' panel  
of Door



1 6 12 ins.  
Scale for Cornice



0 1 2 3 ft.  
Scale for Sections



Mt. Vernon Va.

White Servants' Quarters

1 2 3 4 5 6 7 8 9 10 ft.  
Scale for Elevations  
E P M

After measured drawings by T. P. Lalst.



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EARLY AMERICAN ARCHITECTURE

SECTION IV

MT. PLEASANT MANSION

(Also known as ARNOLD'S MANSION)

PHILADELPHIA, PA.

BUILT IN 1761

- PLATE 1 *Sketch of exterior by Frank A. Hays*  
PLATE 2 *East elevation with floor plans*  
PLATE 3 *Elevations of outbuildings and other details*  
PLATE 4 *Details of east and west doorways*  
PLATE 5 *Details of parlor and door*





## Suggested Color Scheme for MT. PLEASANT MANSION

Color can lend considerable interest to the brick and stucco used in the construction of this old mansion.

The cold stucco is given a cheerful warmth when tinted a cream. The brick quoins at the corners when painted a dark, rich brown delightfully frame the whole structure. For preserving and emphasizing the architectural details of the wood trim, white should be used.

The following special formulas for just this type of work are applicable to brick and stucco alike:

### *Priming Coat*

100 lbs. Dutch Boy white-lead  
7 gals. pure boiled linseed oil  
1 gal. pure turpentine

This formula makes approximately  $10\frac{3}{4}$  gallons of paint, which will cover about 6,180 square feet.

### *Second Coat*

100 lbs. Dutch Boy white-lead  
4 gals. pure linseed oil  
1 gal. pure turpentine

This formula makes approximately 7 gallons of paint, which will cover about 4,200 square feet.

### *Third Coat*

100 lbs. Dutch Boy white-lead  
 $3\frac{1}{2}$  gals. pure linseed oil  
1 pint pure turpentine

This formula makes approximately  $6\frac{1}{2}$  gallons of paint, which will cover about 3,900 square feet.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)

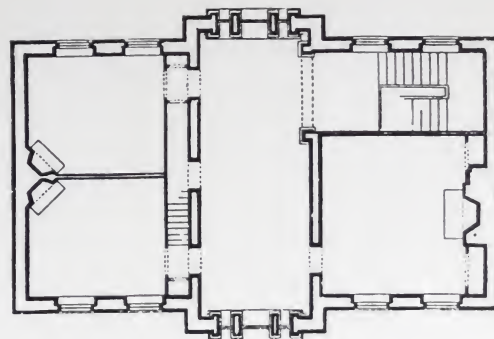
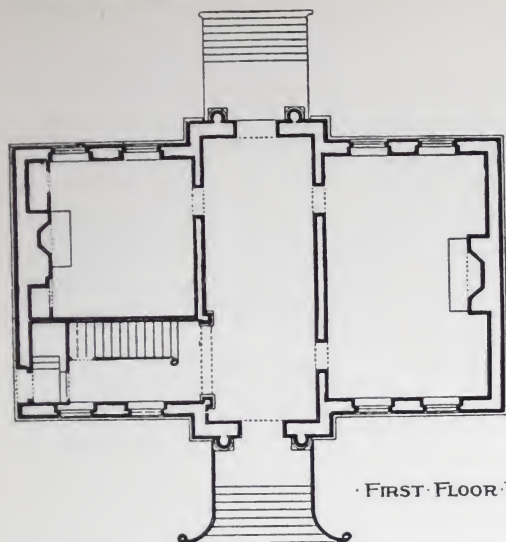




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FIRST FLOOR PLAN

SECOND FLOOR PLAN

Scale 0 5 10 15 20 25 30 35 40 45 50 ft.



East Elevation.

Erected 1761.  
Owned and occupied by  
Benedict Arnold 1779-1780.

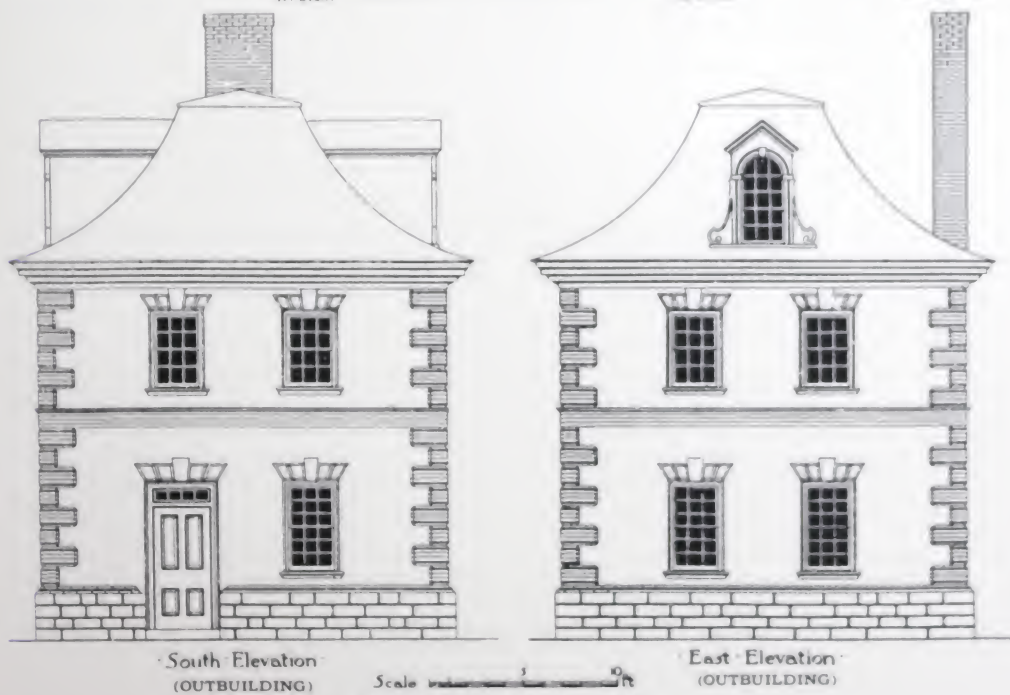
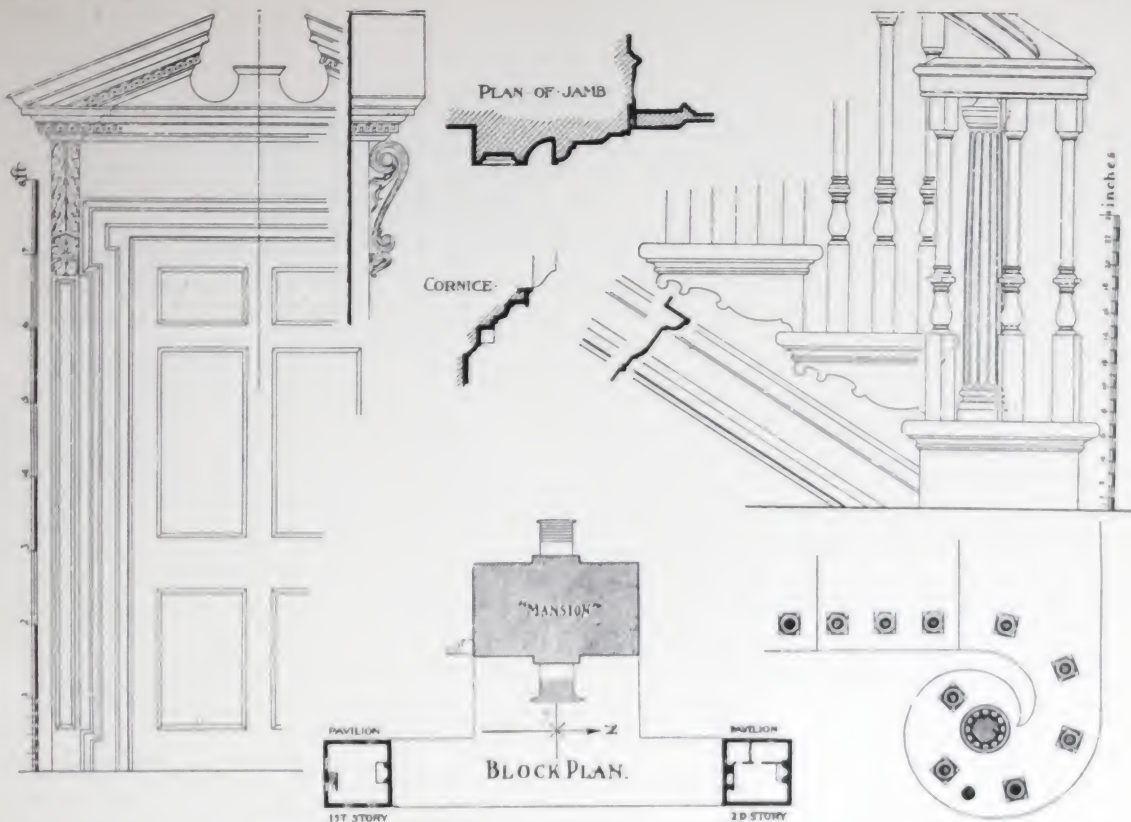
Mt. Pleasant Mansion  
Philadelphia, Pa.  
Measured and drawn by Chas. L. Hillman

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Mt. Pleasant Mansion

Philadelphia, Pa.

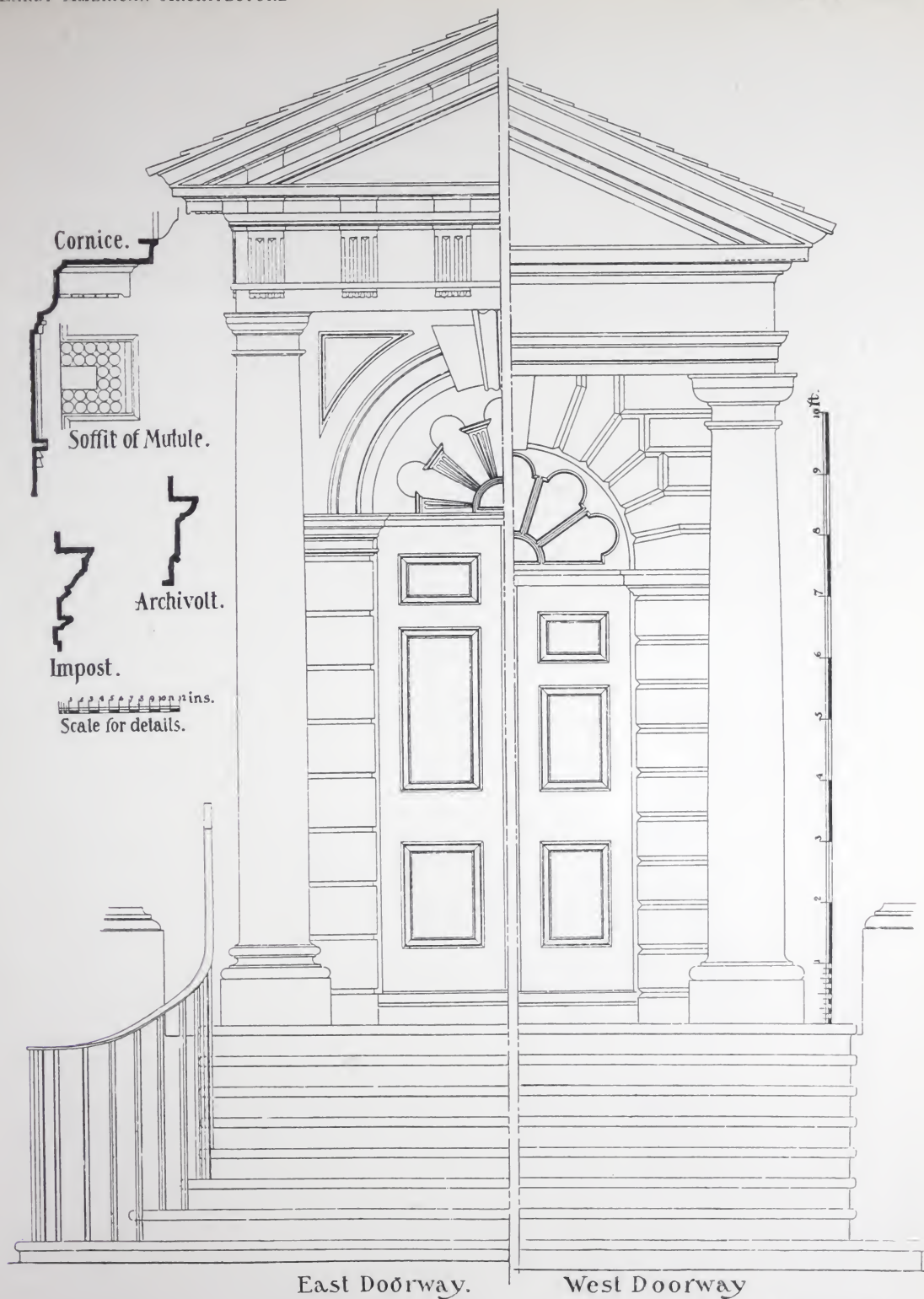
Measured and drawn by Chas. L. Hillman

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Measured and drawn by Chas. L. Hillman

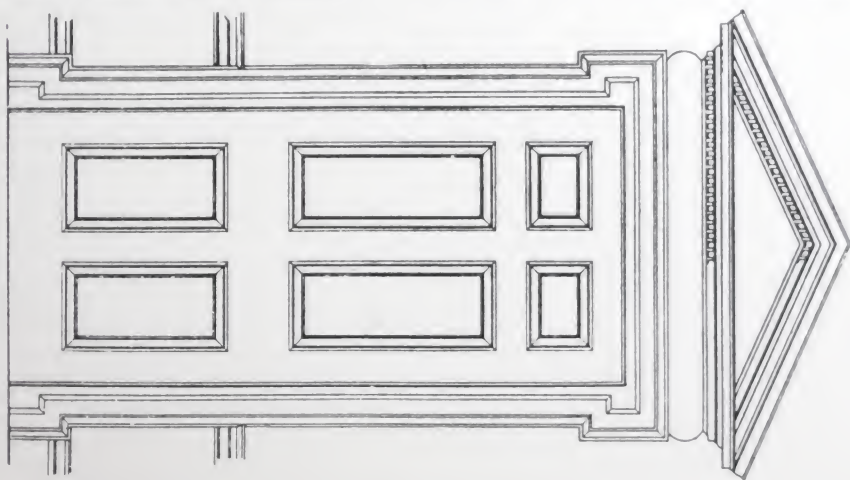
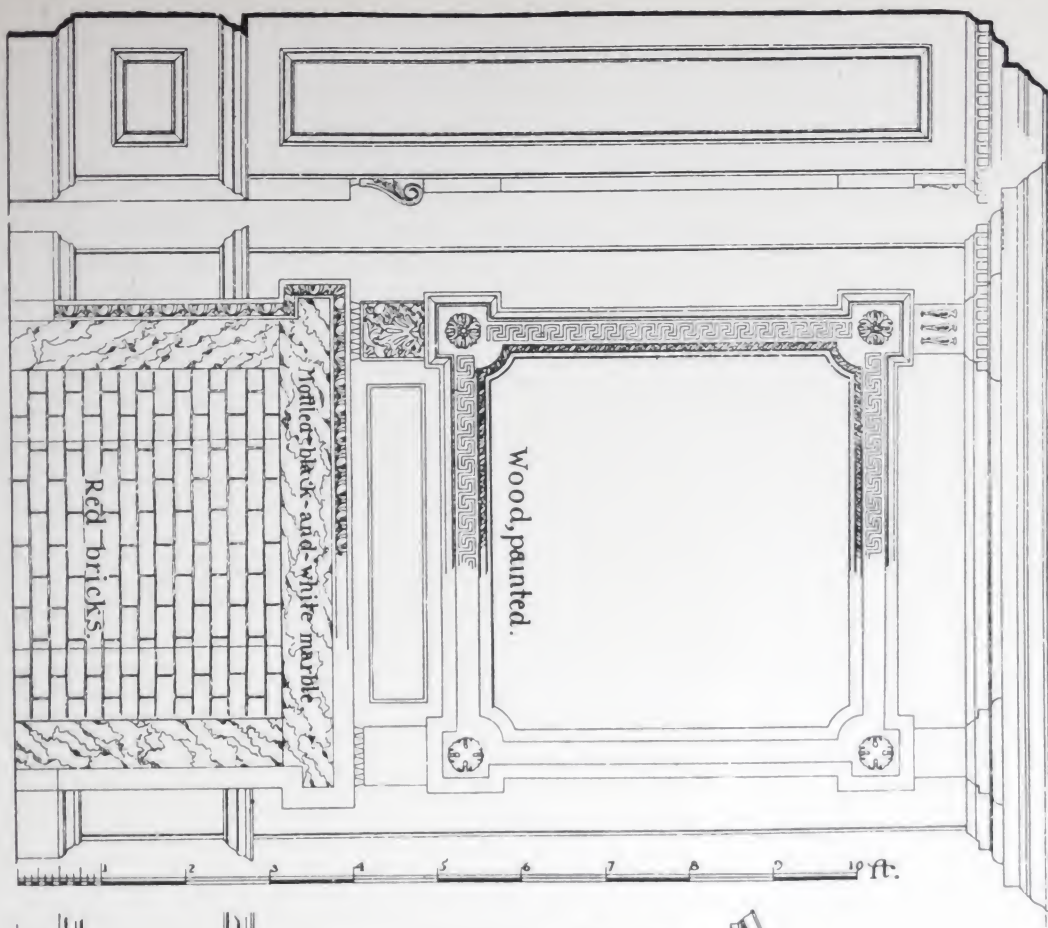
Mt. Pleasant Mansion  
Philadelphia Pa



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Scale for details.

Mt. Pleasant Mansion, Philadelphia, Pa. Measured and Drawn by Chas. L. Hillman.

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SECTION V

BULL-PRINGLE HOUSE

(Also known as MILES BREWTON HOUSE)

CHARLESTON, S. C.

BUILT IN 1765

- PLATE 1 *Photograph of front elevation and drawing-room*
- PLATE 2 *Drawing-room, doorway details*
- PLATE 3 *Drawing-room, mantel details*
- PLATE 4 *Drawing-room, cornice and furniture details*
- PLATE 5 *Drawing-room, entrance details*
- PLATE 6 *Section through hall with details*
- PLATE 7 *Section through staircase*





### Suggested Color Scheme for BULL-PRINGLE'S DRAWING ROOM

The choice of color for large, high-ceilinged rooms of the Bull-Pringle type is limited. Any color that has blue in the ascendancy should be avoided. Blue is a cold, receding color that will tend to emphasize the cold, formal lines of the room, apparently increasing its size.

The decorative treatment should be based on warmer colors of a comparatively light order, such as the following:

Side wall	- - - - -	soft cream
Ceiling	- - - - -	ivory
Trim	- - - - -	ivory (antiqued)

This side wall color will create an atmosphere of cheerfulness and help to brighten this large room.

So as not to create a depressing effect, the heavy formal trim should be lighter than the side wall color. For this purpose, an antique ivory is suggested.

The ceiling, which is very high and which receives no direct illumination, should be painted in the lightest tint of all. Just a touch of medium chrome yellow added to the white-lead is sufficient for an ivory which will be in harmony with the rest of the color scheme.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



THE BULL-PRINGLE [MILES BREWTON] HOUSE, LOWER KING STREET, CHARLESTON, S. C.  
[1765.]



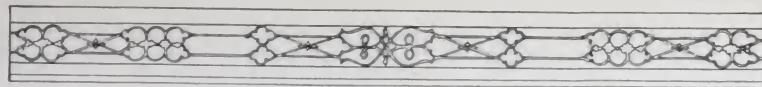
DRAWING-ROOM: BULL-PRINGLE [MILES BREWTON] HOUSE, CHARLESTON, S. C.



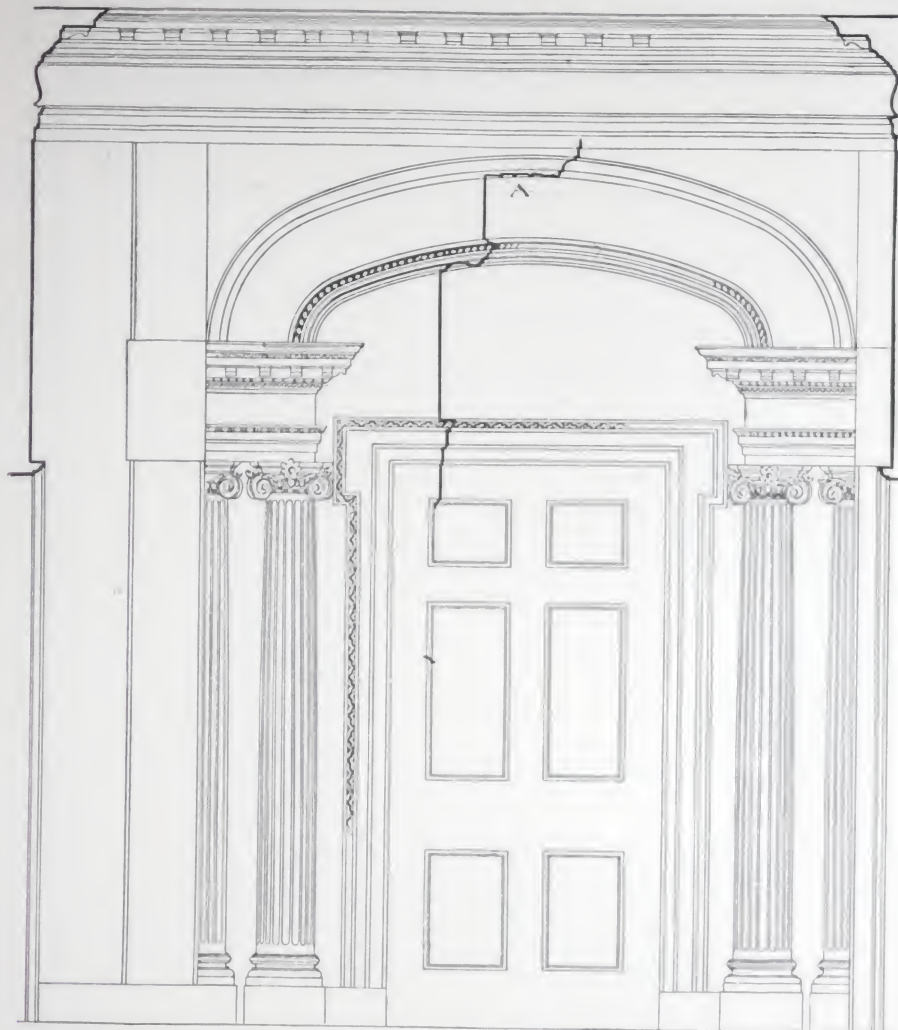
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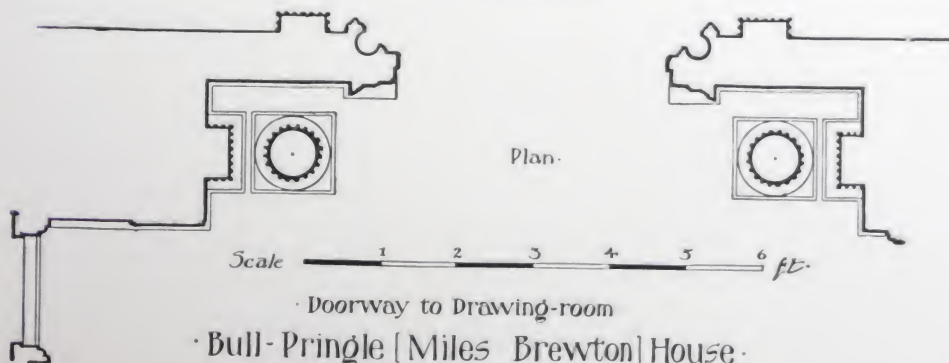
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Development of Soffit Ornament  
at A.



Elevation



Plan.

Scale 1 2 3 4 5 6 ft.

Doorway to Drawing-room

Bull-Pringle [Miles Brewton] House.

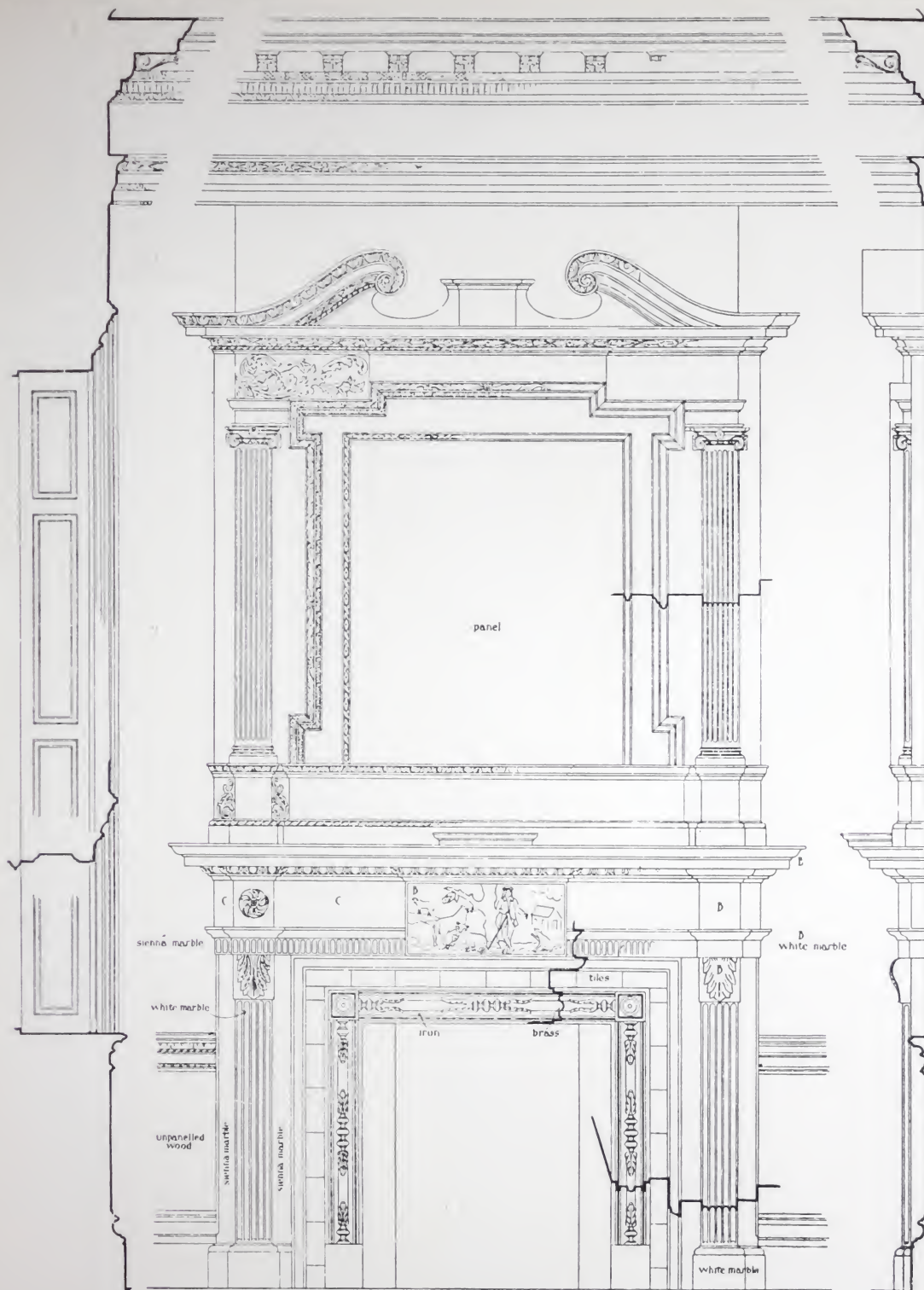
Charleston S. C.



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Drawing-room Mantel: Bull-Pringle [Miles Brewton] House.

Charleston S C  
[1763]

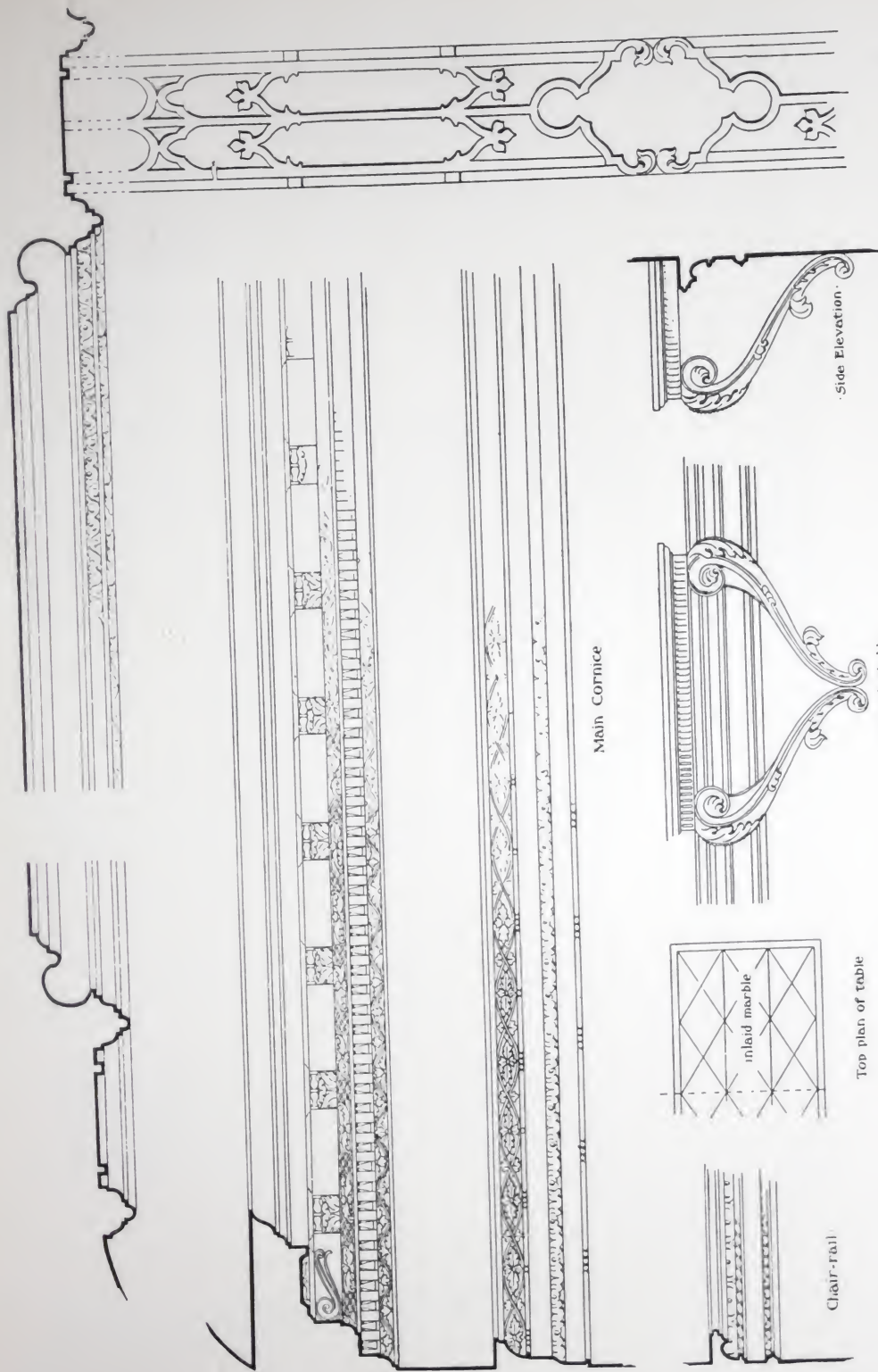
\* E.P.M. from measurements by E. Eldon Deane.



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Chair-rail

Top plan of table

Console-table

Side Elevation

Main Cornice

Drawing-room Details: Bull-Pringle [Miles Brewton] House, Charleston, S. C.  
[1763]

Scale  
0 1 ft

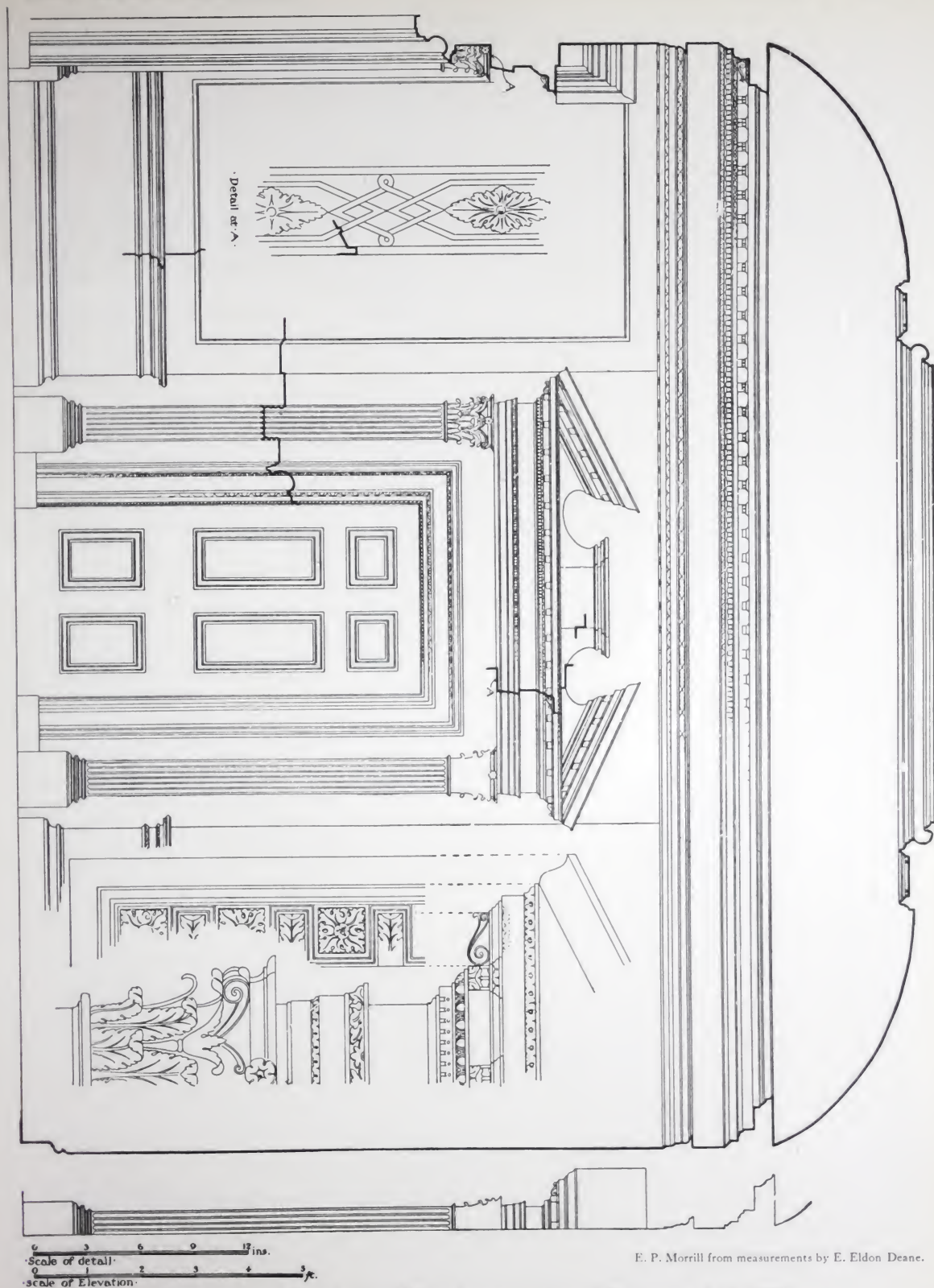
E. P. M. from measurements by E. Eldon Deane.  
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E. P. Morrill from measurements by E. Eldon Deane.

Drawing-room: Bull Pringle [Miles Brewton] House, Charleston, S. C. [1765]



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Section thro' Staircase on line X-X  
Bull-Pringle [Miles Brewton] House.  
Charleston S.C.

12 0 1 2 3 ft.  
Scale

E.P.M. from measurements by E.E. 18-67-68



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SECTION VI

THOMAS COWLES HOUSE

FARMINGTON, CONN.

BUILT IN 1790

- PLATE 1 *Photographs of exterior and carved gateway*
- PLATE 2 *Plan of hall with details showing north side and east end of hall*
- PLATE 3 *Details of reception room and parlor mantels*





### Suggested Color Scheme for THOMAS COWLES HOUSE

A house of this type with a sloping gambrel roof and surrounded by much shrubbery offers an excellent opportunity for numerous color schemes.

The body color can be a light tan; the trim, a dark rich brown; the sash, shutters and roof, a slightly deeper red than Venetian.

Or the house might be treated with a body color of Colonial yellow or light reddish brown, trimmed with cream. For a sharp contrast the sash can be painted white and shutters a dark green with a roof of the same color.

Any of these colors on a tan or yellow order is excellent for the body. If kept on a comparatively light order, such a color will lend enough contrast to set the house out amid its surroundings.

The trim, on the other hand, should be sufficiently different from the body color to accent the architectural details.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



The Thomas Cowles House, Farmington, Conn.



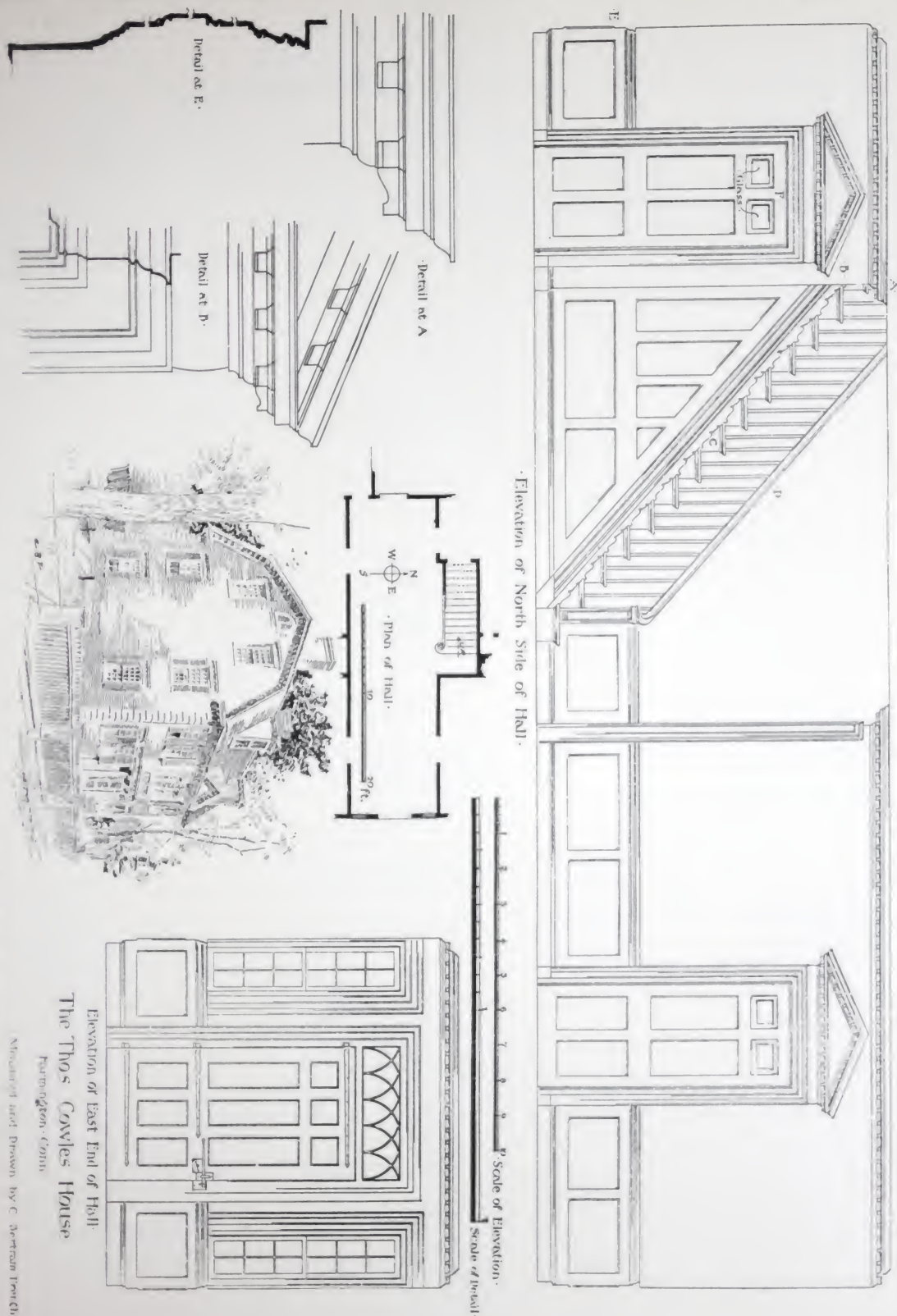
Carved Wood Gateway, Thomas Cowles House



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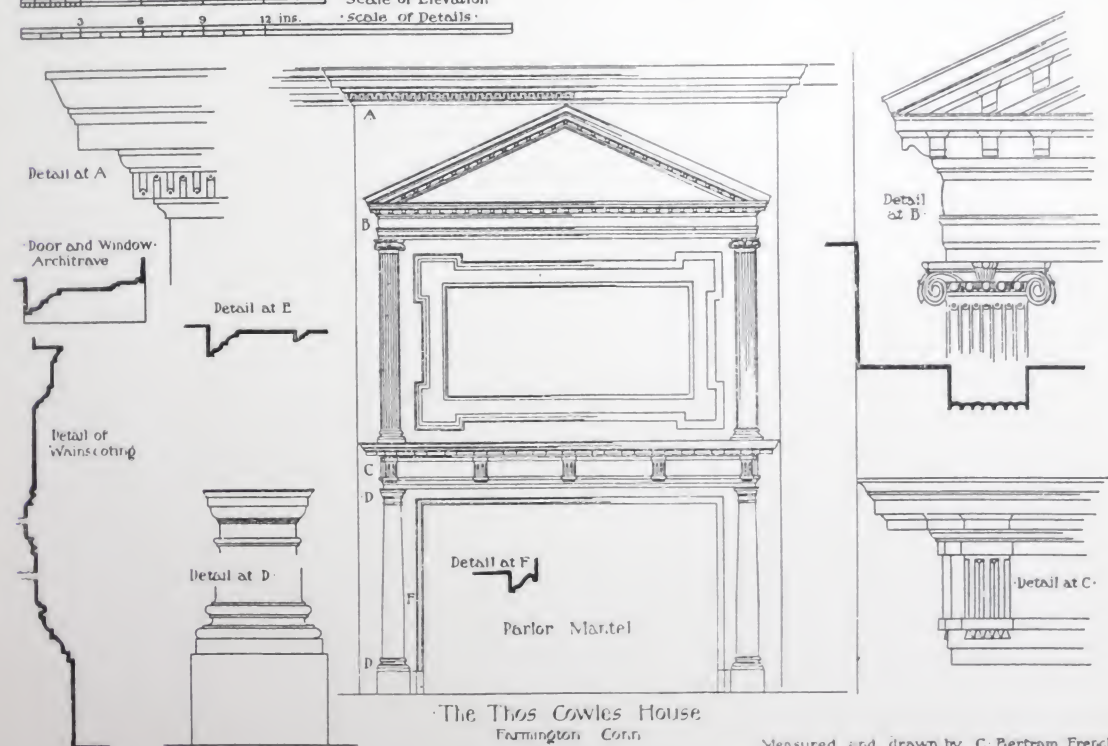
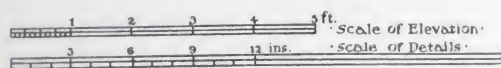
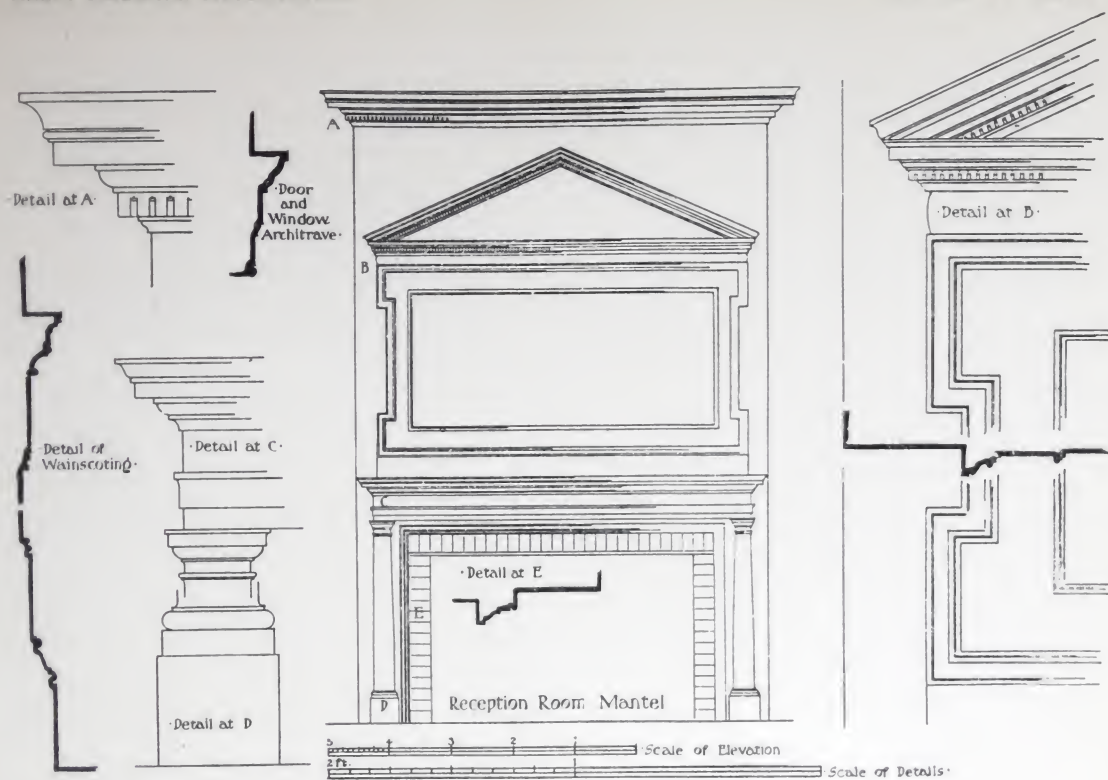
The Thomas Cowles House  
Farmington, Conn.



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## SECTION VII

## CITY HALL

NEW YORK, N. Y.

BUILT IN 1803-12

- PLATE 1 *Sketch of southern façade by O. R. Eggers*
- PLATE 2 *Prize-winning original front and rear elevations and cross section by John McComb, Jr.*
- PLATE 3 *Cupola, figure surmounting cupola, design for Second Order, capital of Second Order for pilasters, by John McComb, Jr.*
- PLATE 4 *Working drawing for cupola by John McComb, Jr.*





## Painting Brownstone to Resemble Marble NEW YORK CITY HALL

When New York City Hall was built, the front and sides were constructed of marble, while brownstone was used for the rear. For many years the brownstone end marred the appearance of this beautiful building. Today it is difficult to tell where the marble stops and the brownstone begins. Paint has changed the brown surface so that it closely resembles the rest of the building.

Painting stonework of this nature must be done with special care. To assure a paint that will adhere to the stone surface exact formulas are given below:

### *Priming Coat*

100 lbs. Dutch Boy white-lead  
5 gals. pure boiled linseed oil  
1 gal. pure turpentine

This formula makes approximately  $8\frac{3}{4}$  gallons of paint, which will cover 5,030 square feet.

### *Second Coat*

100 lbs. Dutch Boy white-lead  
3 gals. pure linseed oil  
 $\frac{1}{2}$  gal. pure turpentine

This formula makes approximately  $6\frac{1}{2}$  gallons of paint, which will cover 3,900 square feet.

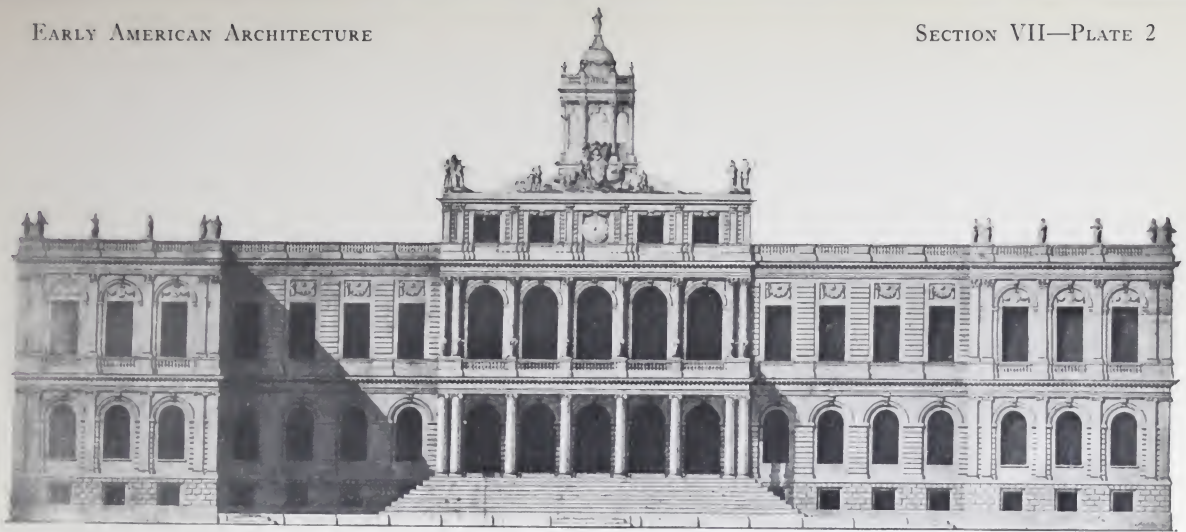
### *Third Coat*

100 lbs. Dutch Boy white-lead  
 $3\frac{1}{2}$  gals. pure linseed oil  
1 pint of pure turpentine

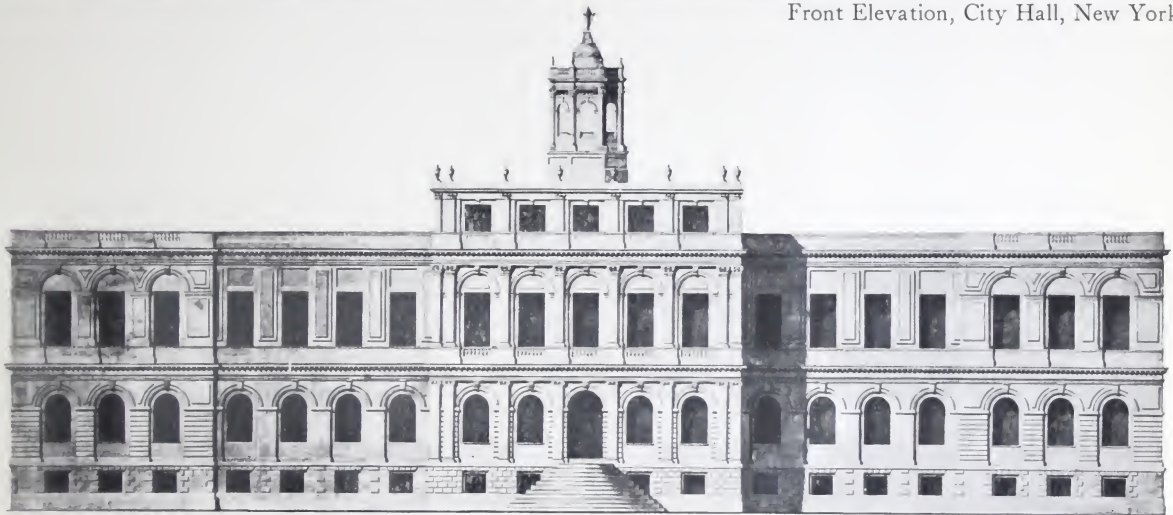
This formula makes approximately  $6\frac{1}{2}$  gallons of paint, which will cover 3,900 square feet.

The second and third coats may be left white or tinted any color desired. The most pleasing results, however, are obtained by tinting these coats a gray, a light gray-green or a cream.

(The colors mentioned above are shown on the Color Chart in the back of Section VIII)



Front Elevation, City Hall, New York



Rear Elevation, City Hall, New York



Cross Section, City Hall, New York



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Design for Second Order, City Hall, New York



Capital of Second Order for Pilasters, City Hall, New York



Cupola, City Hall, New York



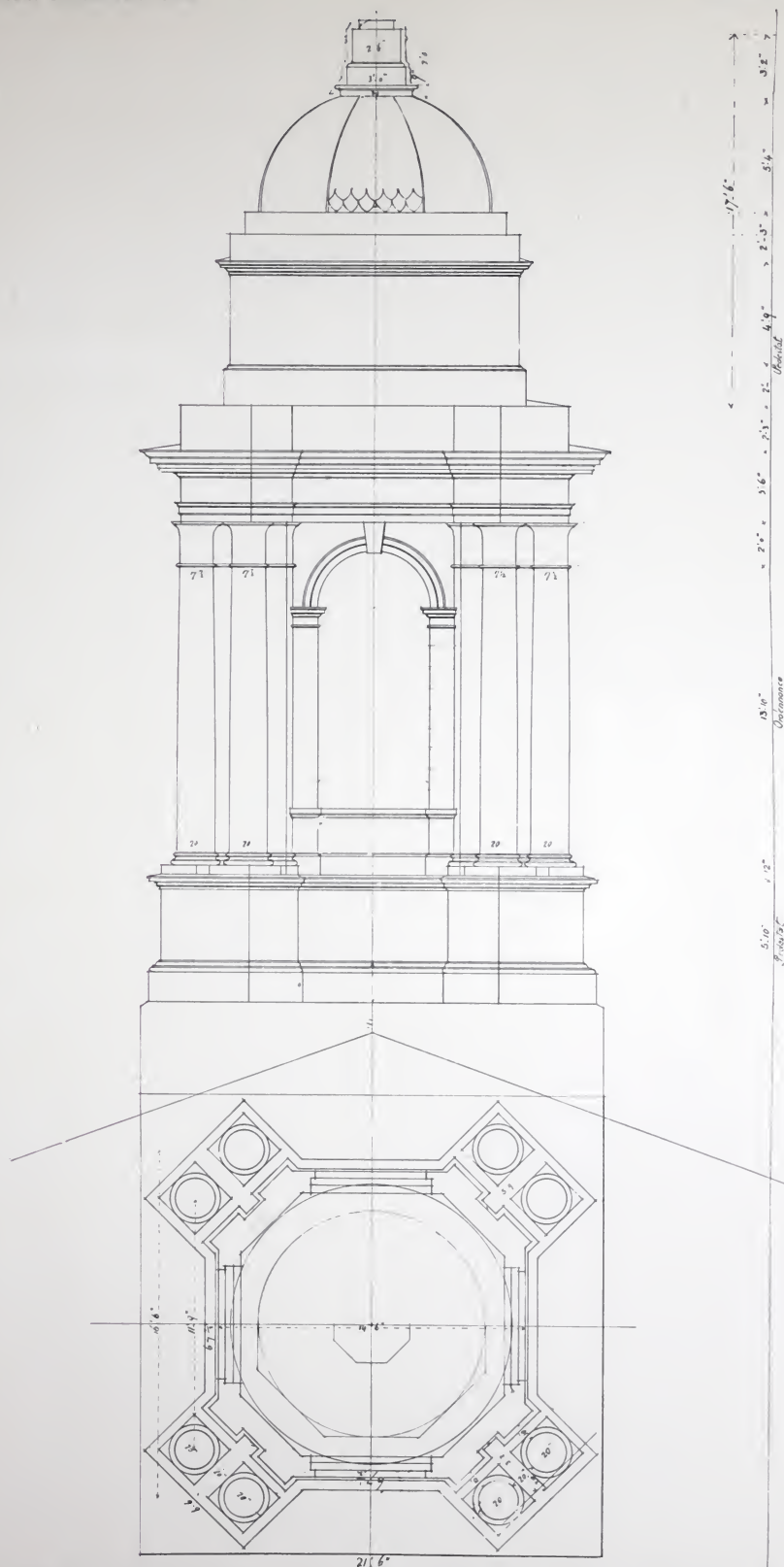
Figure Surmounting Cupola, City Hall, New York



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EARLY AMERICAN ARCHITECTURE

SECTION VIII

EDGEWOOD

NEAR EDGEFIELD, S. C.

BUILT IN 1830

PLATE 1 *Sketch of exterior*

PLATE 2 *Exterior elevations with details*





### Suggested Color Scheme for EDGEWOOD

Edgewood presents an excellent example of the ability of color to preserve unity. Built on a rambling scale, this house needs color to hold it together. The following color scheme achieves this purpose, and at the same time overcomes the unpleasantly flat appearance of this house of the South.

Body	- - - -	light tan
Trim	- - - -	pale cream
Shutters	- - -	soft green
Roof	- - - -	deep Venetian red

A comparatively deep body color on this type of house emphasizes through contrast the lighter-painted columns. This emphasis by means of color helps the columns to preserve dignity and to accent the vertical lines.

(The colors mentioned above are shown on the Color Chart in back of this Section)

"Edgewood" near Edgefield S. C.

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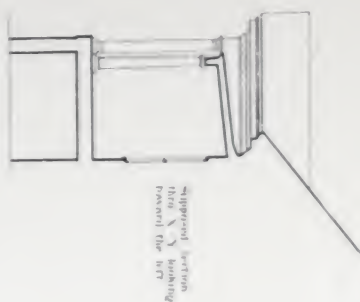
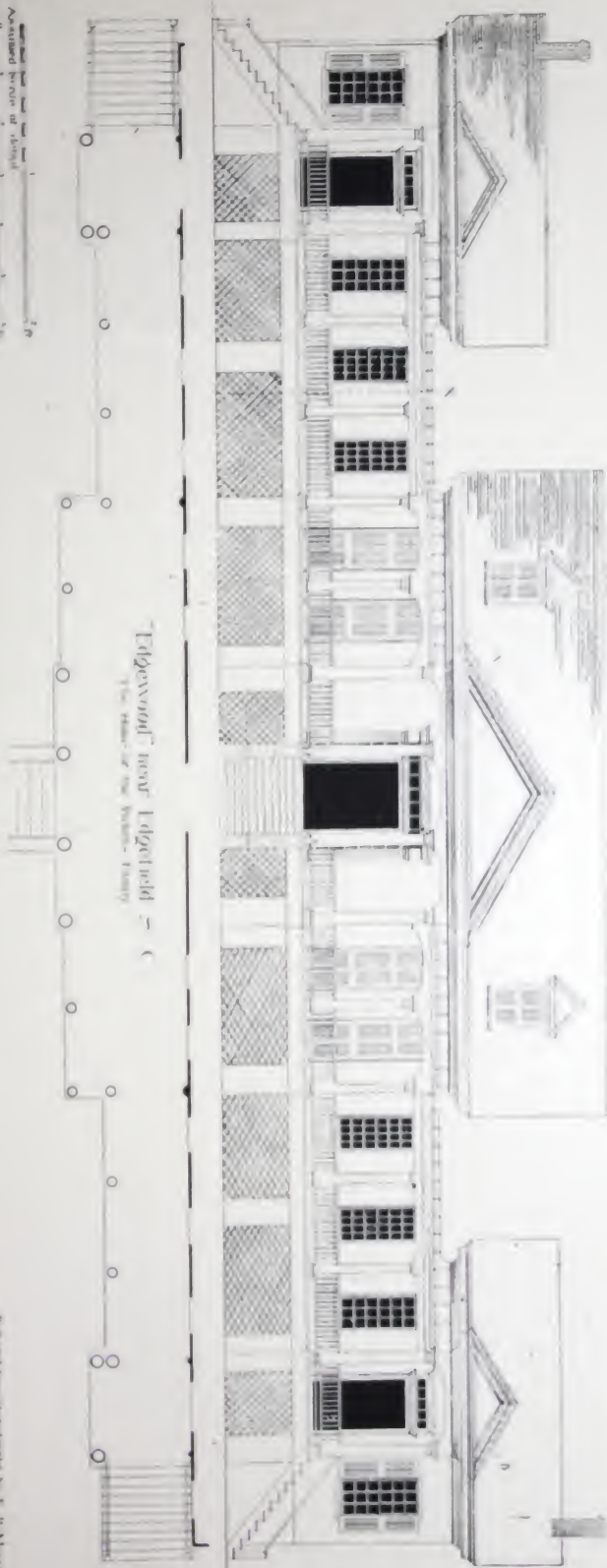


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Assumed  
height of building  
Assumed  
width of elevation



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